HOME AND SOCIETY.

CHAT OF THE SEASON.

A lady living in one of the suburbs of New-York has a fine large English setter who is constantly amazing her by some unexpected and original trait of character. About a month ago he came frisking into her room just before breakfast, and laid down gently at her feet a fresh, newly laid egg. Laughingly she picked it up, wondering how he could have obtained it (for she kept no chickens) and also how could he have carried it in his mouth without breaking it. Taking it to the kitchen (the dog following and seemingly extremely interested as to what she proposed doing with his treasure-trove, she said to the cook, "Jim has brought me a present; please poach it for my breakfast." The intelligent brute watched the process of its preparation with eager interest, and if ever dog showed and felt conscious pride, it was exhibited by "Jim" as he delightedly watched his beloved mistress eating his egg.

To the lady's great surprise the next morning he again appeared with his dainty gift, and although she feared it was stolen property, his mistress had not the heart to disappoint him by not having it cooked for her breakfast. She was touched by his evident joy in being able to do something for her; but when, day after day, it became a regular occurrence she resolved to search the neighborhood to find who had been despoiled on her account. It was in vain, however, that she inquired on all sides; no one had missed any eggs. Finally her mind was relieved by seeing Jim appear several mornings with an extremely dejected and crestfallen mien and no eggs. Ah, they have found you out? Have they, old fellow?" she said caressing the unhappy-looking animal. "Well, honesty is the best policy, and I am glad to have found a way out of it without hurting your feelings." A few days afterward while walking in the village with Jim she heard a little boy exclaim: "Mamma, mamma, there is the dog that stole our eggs; just look at him. I guess he didn't like the red pepper," for Jim was regarding the smiling little mother and her son with ineffable disgust, slinking by them in a way very different from his usual gallant bearing. His owner, feeling very like a receiver of stolen goods, proffered explanations and apologies which were received with much amusement, the small boy declaring that such a dog deserved the egg, and that he should have one every time he came for it. But Jim had had enough of eggs forever and a day, and now always draws up his lips and growls whenever one is placed before him.

In placing your furnace in your new house, always remember that lateral pipes never give out much heat. The hot air must invariably ascend to produce a current, and therefore we see very often a register in the third story giving out splendid heat, when in the extension library, where warmth is particularly desired, the air of the room is hardly affected at all. In a large country house it would really be better to have two small furnaces rather than one large one. Less coal would be used to more purpose, and they would not be much more troublesome to tend than is one. But if you have two, do not make the mistake of putting them side by side, as was done in a very large house near New-York. This simply intensified the heat in the same part of the house without carrying it into the wings where it was chiefly needed.

Now is the time to start your bulbs in glasses for the winter's bloom. Growing them in vases of water is popular for two reasons; in the first place, it is a pleasure to watch the development of the entire plant, and secondly it is a very easy and clean way of obtaining a goodly show of beautiful flowers. It requires, moreover, no horticultural knowledge or skill as any one may be successful by observing a few obvious rules. It must be remembered always that in order to produce fine flowers all bulbs must first form their roots; and as the darkness prevents the top growth of the plant, but rather aids that mysterious process of root-making that is generally in plant life carried on under the friendly cover of the earth, it is better to place the glasses in a cool cellar or closet, where there is at the same time plenty of air, until the roots are well formed and the plant begins to sprout. The water in the glasses should just reach, not touch the bulbs; and after they have been brought into the room where they are to flower they should be kept in a place where it will not be too hot. They like rather a low temperature, although requiring plenty of air and light. In choosing your bulbs, select those that are hard and heavy, as for window plants you will want the very best.

A guilty conscience often ascribes unpleasant motives to the most innocent occurrences. In a certain fashionable hotel the wooden partitions are of the thinnest, and any conversation is apt to be distinctly audible in the next room. Just at the close of the season, Mrs. S., who had been stopping there for a month or so, received a telegram from her dearest friend, saying that she proposed to stay a few days at the hotel under that lady's chaperonage; and close upon the message she arrived herself, to the annoyance of Mrs. S., who for certain reasons of her own hardly cared for the dearest friend's companionship just at that time; consequently, that evening in the supposed privacy of her own apartment, she discussed her self-invited charge with her husband with great freedom. "How quite too ridiculous of that old thing to place herself under my care, with such an affectation of girlishness! I am at least six years her junior, and I think she has grown more kittenish than ever. If there is anything absurd it is to see an old maid like that affecting juvenility. Did you see her with Mr.—— this evening?" and thereupon the lively Mrs. S. gave a clever bit of mimicry which was received with a loud guffaw from her husband, and a: "By Jove, Fanny, how you women do run each other down, but I must say you hit it off to the life." Retribution, however, came the next morning; their fair charge did not appear at breakfast and they received simply a message from the hotel clerk that Miss M. had taken the early train for New-York. "Good gracious, Harry, I never thought of those wretchedly thin walls!" exclaimed the suddenly repentant and thoroughly frightened Mrs. S. "She must have heard every word I said. She will never forgive me, and you will see she will manage to pay me off in some horrid way;" and thereupon followed a week of actual remorse, the first the piquant lady had ever experienced for any of her mischievous remarks. A fortnight later and the S.'s were back in town, and the very first person they saw at Delmonico's, where they were dining pending the household organization, was Miss M., sitting at the next table. Fearful of a cut direct they pretended not to see her, but the relief was immense when she rushed over to them with her usual manner. "You dear creatures," she exclaimed, "whatever must you have thought of me, leaving in such a way? But I had the most fearful neuralgia all night, and left in the first train to see my dentist. I told the clerk to tell you and intended writing, but put it off, don't you know, and now I can tell you myself. I am too lucky to see you to-night, for papa is making up a party to drive to Lenox in his coach, and you must positively come with us," she continued, heaping coals of fire on the head of her penitent friend, who, with a rather sheepish look at her husband, accepted the tempting invitation.

A pretty conceit in the way of a toilette, which, although bizarre, is curiously effective, is a black Brussels net, on which multitudinous swallows are embroidered in jet beads. This, worn over a gown of clear sunset yellow, gives the effect of a flight of birds silhouetted against an evening sky.

There are two pretty bits of drapery that command a large sale just at present. One is called the "Liberty scarf" and is simply a large fichu of any soft-colored silk knotted carelessly over the shoulders in the style of the artistically draped Marie Antoinette cape. This, if worn gracefully, is very becoming. Another is called the "reefing scarf" and is a width of silk long enough to pass under a sailor collar with its fulness showing over the chest, the two ends being tied together with one-inch ribbon of exactly the same shade, leaving the ends hanging free.

A great many people who complain of the ingratitude of servants treat their servants kindly only with the idea of turning their gratitude to account, and are indignant because they get neither gratitude nor other return. Servants are the very persons usually who most readily recognize the motives of such kindness. The woman who is generally kind without calculating her returns not only receives gratitude which she has not expected, but makes for herself faithful and devoted friends among her menials. In a house where love rules and not selfishness, where the best interests of every individual, however lowly his or her place in the household may be, are duly considered, where servants feel that they have a kind protectress in their mistress, insolence and insubordination do not enter. Crotchety mistresses, mistresses who are uncertain of their own social position, and wish their servants to render them a homage which is neither in keeping with reason or dignity, these are in thousands. No one is so quick as the average servant to recognize the parvenu, and it is by such a class that the most exacting attention is demanded. Families which retain in their service servants who have been with them for several generations (there are such families even in this country), are less exacting in trivial matters than families which a generation ago were servants themselves. The woman to the manor born is unconscious of the presence of her maid. It is only the parvenu who would keep her servants as a retinue for dress-parade.

A very pretty way of relieving the excessive plainness and "drawn-back" look of a smoothly fitted skirt is to leave each breadth open at the bottom to the depth of about six inches and to fill in with plaitings

of another material. In the example given dark green cashmere is combined with green velvet of the same shade, the velvet folds in the side cuts of the skirt giving a rich and effective finish. The lower half of the sleeves, the broad waistband and the round neck are also of green velvet.

The "Pope's-head brush"—the old-fashioned brush made of hair, which every housekeeper knows or ought to know—when furnished with an extension handle is one of the most useful of all the brushes. For brushing the ceiling, sweeping over the stops of the doors, cleaning window blinds, and going into the thousand and one nooks and crannies in which our modern rooms abound, no brush serves so well as this to fight dust, the all-pervading enemy of health and comfort. There are some utensils which are honored by time but cannot be sanctioned by good housekeeping. The Pope's-head brush is not one of these. The mop is one, however. It is an abomination. No one but a sloven should be guilty of possessing one. It is a makeshift for a scrubbing brush and floor-cloth, and a swashing, slovenly makeshift at that. "I can never," said an old housekeeper, "forget the expression of the face of a house-cleaner whom I engaged to work for me. I found her at the hour appointed, armed with a mop. 'I see yez has none of these about yez,' she said, 'so I have brought one with me.' And I never allow them used in my house," said the lady. "I shall see that all your work here shall be done with a scrubbing brush and a cloth." Sufficient to say, the mop disappeared and the work was done as it should be. The would-be mopper proved herself an efficient and excellent cleaner. She had probably acquired the mop-habit in some careless household. A good housekeeper provides her maid with a scrubbing-mat, on which to kneel while scrubbing. Very comfortable knee-pads for such a purpose are made of woven seagrass of sufficient size for the girl to kneel on while she is at work. Where there are no such appliances as these and there is much scrubbing to be done, a painful disease known as "ouse-maid's knee" may be the result.

A very dainty dessert, and one not often seen, consists of a perfectly transparent amber wine jelly, which holds a bright yellow Bavarian cream in its centre. When this is served in a wreath of whipped cream on a low crystal platter it is a very attractive dish as well as a delicious dessert. In order to make this dessert it is necessary to have one mould holding two quarts and another holding one quart. Make a fine wine jelly of sherry. Fill the larger mould to the depth of half an inch and set it on the ice to harden. Fill the smaller mould with cracked ice and set it inside the larger mould. Make an orange Bavarian cream of the juice of three Mediterranean oranges and the grated rind of one, a scant pint of cream, a half-cup of sugar, the yolks of two eggs, a quarter of a package of gelatine and a half-gill of cold water. Whip a cup and a half of the cream, soak the gelatine in cold water for one hour, grate the rind of the orange, mix it with orange-juice and add the sugar to it. Put a half-cup of the cream that has not been whipped in a saucepan and let it boil. Stir this boiling cream gradually over the beaten eggs. Add the gelatine and stir the mixture again. Strain it on to the orange rind, juice and sugar. Beat this custard and gelatine, the pan containing it set in a pan of cracked ice, until it begins to grow thick. As soon as it does, and before it hardens, add the whipped cream and continue beating one moment. This will be more than sufficient to fill the space occupied by the quart mould. The remainder can be served in little moulds for supper or luncheon. In order to fill the space in the centre of the wine jelly, the tin mould which now occupies it must be removed. Take out the cracked ice and lay a cloth wrung out in boiling water inside the tin mould. This will heat it sufficiently, so that the mould can be lifted out of the jelly. If it does not the cloth must be wrung out and put in again. As soon as the tin loosens lift it out and fill the space with the orange Bavarian cream. Set it away on the ice, and when it is very firm turn it out of the mould onto a low glass platter and serve it with whipped cream.

Here are two pretty utilitarian trifles which would serve equally well as german favors or as little

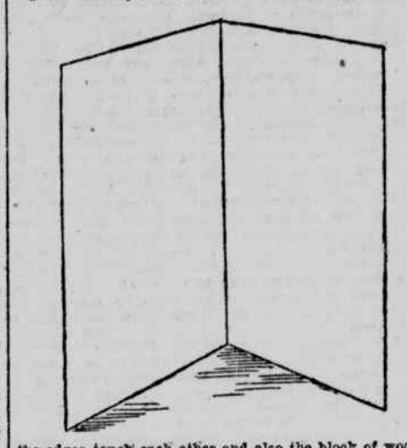
Christmas gifts. No. 1 consists of six small pasteboard boxes—those which draw out at the end and can be found at every fancy shop. These are filled respectively with shoe buttons, hooks and eyes, bone and pearl buttons, safety pins and fancy bonnet pins, a specimen of its contents being attached to each box. These boxes are placed neatly together and tied securely with a ribbon as broad as the length of the boxes, the bow at the top giving a pretty finishing touch.

No. 2 is a Chinese doll pincushion. The round

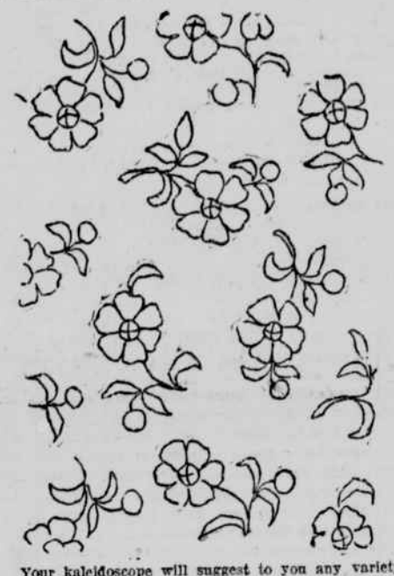
underskirt is first made of cotton cloth stuffed with bran, into which the lower half of the doll is packed away and then covered with any pretty flowered material. The upper part is arranged in character.

Now that the first days of frost have come, it is well to remind those who love flowers that there are many flowers which require to be ripened by frost and cold. Such half-hardy plants as hydrangeas, which will survive in many localities with a covering of leaves, should be allowed to freeze hard. Carnation pinks, though greenhouse plants, should not be removed from the ground until they have become thoroughly accustomed to the cold, when they may be introduced gradually into the warmer air of the sitting-room, or the place where they are to be kept for the winter. Plants are much more apt to be injured by bringing them in too early before they become hardened, as they will, by the cold, than they are to be injured by the cold. They should be covered up with papers on chilly nights long before they are lifted from the ground to bring into the house permanently.

It might be well if some of our numerous art students would turn their attention to designing, instead of picture-making, in which very few can hope to excel. There is a fair field and not very much competition in first-rate designing, whether it is for textiles, wall papers, carpets, or the thousand and one articles that require ornamentation. That there is "nothing new under the sun" seems to be exemplified as much in designs as in anything else. There is absolutely nothing novel in what we produce. We are Egyptian, Persian, Greek, Roman, Japanese, anything and everything rather than original. Whether it remains for the future to produce any new school as distinctive and good as any of the old styles which are so absolutely good and individual is a question; but one would think that there would be originality enough left in the world to keep us from being forever mere copyists of the past, and young artists won't do well to ponder upon the subject. Good designs of all kinds are remunerative and are sure of a ready market. When it is considered that there is hardly an article, however humble, that does not bear some ornamentation it may readily be seen how vast is the field. Of course almost everything one sees is a copy or adaptation; but all the more reason is there for originality and the greater the chance for real talent. Before beginning to originate designs it would be well to study some good models, and, if possible, to secure a few samples to analyze at home. A few half yards of printed calico or any other material that has a good pattern; some specimens of furniture chintzes and wall paper are excellent in their broad treatment. Copy these designs and then try arranging their elementary forms in new combinations. A capital way of arranging the patterns is to make a designer's kaleidoscope. This is constructed by fixing two small pieces of mirror at right angles, letting



the edges touch each other and also the block of wood on which they stand; in this way any one flower and bud, or a leaf or two, or, in fact, anything at all will appear in regular forms of the most beautiful figures which can be changed in many ways by simply altering the position of the object. Those who have amused themselves with a child's kaleidoscope will recognize this principle. A bit of a vine, for instance, will assume any variety of shapes. At first your combinations should be of a simple character containing only a few figures; by simply reversing the order of figures used as in the example given a pretty effect can often be obtained.



Your kaleidoscope will suggest to you any variety of combinations; and if you have a natural fancy, some facility in drawing and painting, and natural eye for color, you will soon do good and remunerative work. It is a very good plan to study the goods in the market, and, while complying with the fashion, use your own judgment in keeping it within the bounds of good taste.

A Connecticut correspondent writes as follows, in reply to a recent paragraph on the doughnut in this department:

"If the writer on the New-England doughnut would go down to Maine she would find that 'doughnut' defined by the 'down-Easter' is something very different from the 'doughnut' of Connecticut. The Maine doughnut and the Connecticut cruller are almost identical, but the Maine cruller is much richer and shorter than that made in Connecticut. The Maine doughnut is made with baking powder or soda and cream of tartar—it is never 'raised'—and is not shaped like an orange, but twisted or cut out cruller-fashion. The 'raised doughnut' is dubbed 'Connecticut doughnut' by the Maine folks. Connecticut doughnuts ripen about Thanksgiving time, and the colder the weather the better they thrive—but in some parts of Connecticut doughnuts may be had the year round. I know of several well-to-do ladies who make quite a handsome income selling doughnuts at 50 cents a dozen to people who are delighted to get them, but have not patience or skill sufficient to create eatable ones themselves. These doughnuts are never a drug in the market—the demand is always greater than the supply. I have heard Connecticut people speak of the baking-powder doughnuts as 'French doughnuts,' but they are not at all valued by those who know the real article.

"The following is a good standard recipe for the raised doughnut—though every doughnut-maker will tell you her formula is the best:

"To a pint of lukewarm milk add a teacupful of melted lard, and stir into this enough sifted flour to make a thick batter; add a teacupful of yeast, and keep it in a warm place until the batter is light. The batter is usually made just before going to bed and allowed to stand over night. Work into the batter when light four beaten eggs, two cupfuls of granulated sugar, a teaspoonful of salt and one of cinamon or grated nutmeg. When the whole is well-mixed together, knead in flour until it is about as stiff as biscuit dough. Cover with a bread-cloth, and put it in a warm corner near the stove. When of a spongy lightness roll the dough out half an inch thick, and with a cake cutter or small tumbler cut it into cakes. Once more let these remain until light, then fry in hot lard. Take them out in a drainer or colander set in a pan to drain, and let your assistant roll them while they are hot in pulverized sugar. When properly sugared they should resemble snowballs.

"The above rule is slightly varied by celebrated doughnut-makers of my acquaintance. One uses half-butter and half lard for the shortening—another uses only butter; but the amount is the same. A great-aunt of mine—over ninety years old—prefers a half-cupful more of sugar, adds a half-teaspoonful of soda in the morning before kneading, and fries the doughnuts seven minutes. Of course the time depends on the size somewhat, and her cakes are cut out with a wineglass. Another doughnut-maker increases the sugar to three cupsfuls, but allows only three eggs. Another says: 'In regard to the yeast—what I mean by a cupful—I soak one yeast cake in a little warm water, and when soft fill up the cup with milk—and that is my cupful of yeast.'

"Now, there is a good deal in the frying. I have tried to eat these doughnuts when they were scorched on the outside and pasty in the centre; and again I have refused to eat them because they had absorbed so much grease. I knew they were utterly indigestible. I am very fussy when it comes to frying things of this nature, but it is a fussiness that pays well in the end. In the first place, I use plenty of grease—generally lard—but oftentimes the drippings of roast beef, or the clear fat skimmed from broth or soup stock when it is cold. To test the degree of heat, throw a bit of bread into the frying fat. If it begins to bubble and boil and fizz, go ahead with the doughnuts. Do not be in such a hurry, however, as to put in too many at once, or you will cool your fat too suddenly. But too high a degree of heat must also be avoided—smoke rising from the fat will warn you of that state of things, and the frying kettle must be drawn to the back of the stove for an instant.

"Of course the fat used once can be used again when wanted. Most every housekeeper knows how to clarify it when needed, but even this detail I will not omit. Melt the fat by mixing it with hot water—all the impurities will settle to the bottom, and when all is cold the hardened fat can easily be separated. This process is not necessary until the fat becomes quite brown in color. When from frequent use the grease turns black, discard it—it is of no further use."

A New-England cook, from Rockland, Me., writes: "Raised doughnuts are not natives of Maine, but we have sweet-milk doughnuts, and sour-milk, too, and I send a recipe for each. For sweet-milk doughnuts take three eggs, two cupfuls of sugar, one and one-quarter cupfuls of milk, three scant dessertspoonfuls of lard, one teaspoonful of soda and two of cream of tartar, a saltspoonful of salt, and a little grated nutmeg. Add flour enough to make as soft a dough as can be rolled. Cut out with a cake-cutter having hole in the centre, or cut in strips and form in twisted rings, and fry in hot lard.

"For sour-milk doughnuts take one coffee cupful of sugar, one of sour milk, two eggs, butter the size of an English walnut, one teaspoonful of soda and a little salt, flour enough to make a very soft dough."

The quince and grape are among the last fruits preserved for winter use. The large apple-quince is the most desirable for preserving in quarters; but the small knotty quinces, which do not bring so high a price in market, are fully as good for jelly. No fruit in the whole calendar of preserving time is more valuable than the quince. It makes one of the most delicious jellies and most excellent marmalades, and is one of the most delightful of all fruits preserved entire. It possesses, however, a peculiar flavor, which does not assimilate well with acids and it is, therefore, never pickled or spiced and it is a failure as a "canned" fruit. The quince requires to be made up with sugar, pound for pound. It also requires long and slow cooking in syrup to reduce its tough pulp to that tender, melting consistency of a well-made quince preserve. The hard, tough compotes of this fruit so often seen in these days of modern methods and rapid processes are culinary failures. A quince preserve has no right to exist unless it is tender and toothsome, and such a preserve cannot be made unless it is cooked tender. Quinces are ordinarily sold in market by the piece at from 2 to 5 cents each. Knotty, inferior fruit may sometimes be purchased at a dollar a hundred. As quinces are a comparatively expensive fruit, in order to make an inexpensive compote apples are often used with them, in the proportion of one-half quince and one-half apple. If firm, sound autumn pippins are selected for this purpose they become so impregnated with the flavor of the quinces that it becomes impossible to distinguish between them except by the superior tenderness of the apple. A similar device is resorted to in making quince jelly, where equal parts of the juice of apples and quinces are used. A delicately flavored jelly may also be made of apple combined with the peel and core of quinces.

The richest quince preserve is made of quinces by themselves. For preserving, select as many large apple-quinces as you desire to put up. Peel them laying all the parings aside; remove the flower and stem before peeling, and throw them away. Quarter each quince as you peel it and remove the core carefully, laying it aside with the peel. Drop the quarters of quince into a pan of cold water, to which has been added a tablespoonful of lemon-juice for every two quarts. This acidulated water prevents the quinces from turning dark and becoming dry and tough after they are peeled and before you are ready to put them in the preserving-kettle. Weigh out the quinces and also the cores and peelings. Allow three-quarters of a pound of sugar to every pound of each. Set this sugar aside in a pan. Put the cores and peelings in a porcelain-lined kettle and just cover them with water. Let them cook in this water slowly for two hours; then strain off the juice. Put this juice with the sugar in a porcelain-lined kettle, and cook it into a syrup. You can clarify this syrup if you wish by stirring into it the white of an egg and an eggshell for every two quarts of syrup. This egg and shell must be added after the sugar is melted, but before the syrup is heated hot. The syrup must be slowly brought to the boiling point and stirred frequently during the process. As soon as it comes to the boiling point the kettle which contains it must be drawn back on the stove to a place where it will merely send up bubbles at the edge of the pot but will boil in the centre. Keep it covered at this temperature twenty minutes or half an hour, without stirring it. At the end of this time remove the cover and skim off the thick cake of scum found on top. The syrup will be found clear and bright beneath. It is not necessary to clarify the syrup, but it makes a prettier preserve to do so. Put the quince quarters in the syrup and let them boil slowly in it for at least two hours. At the end of this time the quinces should be easily pierced with a broom-splint, and should be of a clear, bright red. The syrup should also be of a bright crimson. Put the preserves in as wide-mouthed jars as you have. When it is cold the syrup will have formed a delicate jelly around the preserves. In making a preserve of half apples and half quinces, proceed in exactly the same way, cooking the peelings and cores of each together, but adding the quarters of apple only fifteen or twenty minutes before the preserves are taken off the fire. Bear in mind in making this preserve that it must always cook very slowly; otherwise this long cooking would break it to pieces. It is not possible to make so good or so rich a preserve by any more rapid process.

To make quince marmalade, proceed in exactly the same way except that the quarters of quince should be cut in fine bits and when they have cooked for an hour, the whole mass should be put through a sieve, pressing all the pulp through with a potato-masher. This marmalade may be made of half quinces and half apples if you wish. The apples must then be added half an hour before the straining. After straining, return the marmalade to the fire and cook it rather more rapidly than if it were a preserve for about an hour, stirring it almost continuously to prevent its burning. Test it at the end of this time by cooling a little of it. If it seems firm, turn it into the straight little marmalade jars of white earthenware similar to those used by the manufacturers of Dundee marmalades. When the marmalade is thoroughly cold cover each jar with a piece of brandied paper, tie a cover of cotton batting over the mouth of the jar, tie a second cover of paper over this, mark the contents of each on this paper, and set them away in the preserve closet for winter use.

"Baby's Hamper" is an improvement taken upon the old-fashioned baby's basket. It is made of basket wicker work, and the top tray is fitted up like the basket with pincushions, side pockets, etc. On the lid inside there is a portfolio arrangement of blue quilted satin, sachet-scented, which holds the small creature's special finery; and under the tray there is quite a

deep space, also lined with quilted satin, for the tiny garments. A neatly fitting black tarpaulin cover which buttons over the whole makes it a most convenient arrangement for travelling.

An expert in hard-wood floors says that it is a common mistake for people to apply wax to an oiled floor before the coat of oil has become thoroughly dry. The wax surface is undoubtedly the best finish a hard-wood floor can have. It requires continual polishing with a wax-polishing brush, when it is new, but when the wood has finally been brought to a high state of polish nothing is more satisfactory. A great many people who have laid down hard-wood floors in their kitchens have become dissatisfied with them because they crack and fall off in splinters when they are scrubbed and treated in the ordinary way. Such a result is likely to follow such a method of treating a hard-wood floor. Scrubbing any such floor with alkali soaps or strong alkalies is sure to produce such results. A hard-wood floor must be finished in oils, wax or shellac, and for obvious reasons the oil-finish is the best for kitchen use. A dirty floor may be wiped with a moist cloth, or, if necessary, a little soap and water may be used. The spot then must be dried thoroughly and rubbed with a little parquet oil.

A charming material out of which to make evening dresses for home wear is what is called canton crepe. Although of cotton it has quite the wrinkled effect of crepe de Chine, and it comes in such delicious colors that one cannot but rejoice that it is only fifteen cents a yard—which makes a gown of it no extravagance.

THE FASHIONS.

NEW GOWNS AND MANTLES.

This is a season of rich materials and plain effects—two things which necessarily go together. Only when bouffant, ornate and fully draped styles are in fashion can inexpensive materials be used to advantage. The straight classic lines and severe cut of the present fashions render rich goods necessary. Where simpler materials than the corded figures and striped wools are used, the dress or coat must be enriched by flat embroideries and patterns of braiding. The most noteworthy change of the season is the general use of the "fin de siecle" skirt. This skirt was first introduced last spring, but like most striking innovations, it required two seasons to bring it into general acceptance. Skirts are still made over a foundation, but the tendency is to do away with this, and to simply line the skirt with silk; or in case of a very heavy material it may be made up without lining. The skirt must be cut from yard-and-a-half material, to hang lengthwise of the goods. The pattern forms a semi-circle, and has a bias seam down the centre of the back, while the front is straight. This gives a fan-like sweep to the back breadths. The design, however, which is in the most demand this fall has seams at the side as well as a seam at the centre of the back. Simple, narrow trimmings edge the new skirts. Bands of velvet, borders of fur, or simple borders of embroidery or passementerie, are all used at the edge of skirts, and the width of such trimming ranges from as narrow as 2 1-2 inches to as broad as 6 or 8 inches; but the wide trimming is not used on the edge of the skirt. In some cases, however, the skirt is completely covered by trimming, straight falls of the material like in-gathered flounces being arranged in a succession of three or four, one above the other.

The greatest change in bodices is in their reduced length. The bodices of all dresses are quite short in front and at the sides, though they are often quite long at the back, in some cases extending in postillions halfway down the back of the skirt. Sleeves are still high

and full. The illustration given is an excellent sample of the sleeve, which is close at the forearm and quite full above the elbow, though in this case the fulness is raised and begins several inches above the elbow.

Plain-faced cloths are still in demand for visiting gowns, and Bedford cords and rich camelshairs in soft finish are used by tailors. Olive green, bright royal blue and chestnut brown are among the colors used for elegant visiting gowns of cloth. The dress illustrated is made of two shades of cloth, old rose over brown, and is trimmed with dark brown velvet, edged with sable and braided with mixed cords and fine beads. Loops and ends of black moire ribbon fall over the brown velvet band which forms the trimming around the foot of the skirt. A fall of loops and ends on the bodice edges the narrow velvet vest as far as the bust line.

A handsome dress of bright royal blue cloth was made with a plain skirt and trimmed with a six-inch band of sable crossed diagonally at intervals of six inches by sable tails. The bodice was double-breasted, fastened by tortoise-shell buttons in brown shade and opened above the bust line to display a square plastron of brown braiding in the shades of the sable. The sleeve of this bodice was full and high above the elbow, while it was braided in brown below the elbow and fitted close to the arm. A sable tail, put on diagonally, was placed at the elbow and another edged the sleeve.

Handsome dresses of black camelshair are shown by tailors. These are made up in combination with black velvet and the cloth is elaborately embroidered with gold bullion. Dainty gowns of soft, corn-colored cloth are made up with short bodices and skirts covered by three successive falls or straight draperies of cloth, each one of which is edged with a two-inch fringe of black ostrich plumes headed by a slight pattern of black braid. The front and side breadths are covered with this drapery, while the trained back is plain. A garniture of the narrow fringe of ostrich feathers and black braid trims the bodice.

There is nothing especially new in hosiery. Black silk stockings are in fashion for all occasions, though for full-dress wear a bronze, tan, or scarlet stocking to match the shoe, and in harmony with the dress may be chosen. The best plain silk stockings come from England, and cost from $7 to $8 a pair. The French make a more showy and less expensive but not as durable a stocking. American hosiery, for which there is a fad at present, is more durable than the French, but it is not as handsome as either the French or English, and it costs about the same as the lower grades of English. A good English or American stocking can be purchased for about $2. At a price lower than this the stocking is apt to be made of "schappe," or the waste particles of the silk sometimes called raw silk. The "plated" silk hose is a very durable stocking. It is a cotton stocking with a silk face. Stockings of this kind may be found at from 75 cents to $1 a pair.

For carriage wear, there are many elaborate mantles made of brocade and of gay cloths. A dark blue Charles IXth mantle is lined with cardinal-red velvet and turned back slightly in front to show this gorgeous lining.

The mantle-coat illustrated consists of a loosely fitting sacque of seal-colored velour de nord and a cape of blue and brown brocaded cloth. The cape is turned back in a flaring collar at the throat, is cut in deep points around the edge, and the whole garment is finished with trimmings of mink fur. A little toque hat of blue cloth is braided with gold and brown and trimmed with a brown ostrich feather. There are many warm, comfortable mantles of Vienna wool in fawn and brown shades, which are trimmed with brown badger fur. The fur forms a high Medici collar at the throat, and is finished with long boa ends at the front.

Both long capes and long coats are chosen for late fall and winter wear. The cape is undoubtedly the choice of the multitude and for this reason the coat is the more elegant garment of the two. There are many combinations of coats and capes. The short shoulder cape has disappeared and all the capes of this season are veritable mantles, reaching far below the waist. Coats are even longer than they were last

season. The three-quarter length is the ordinary length shown, though there are still many short reefer coats for the benefit of those whose stature forbids their wearing a longer garment.

The three-quarter-length coat illustrated is of fine brown broadcloth, and is fashioned with revers and deep cuffs of stone-marten. A vest, ornamented with elaborate braiding, is inserted in front, and the coat is closed in front with frogs of braid and fur heads, while garniture to match is placed on the sleeve. Long pelisses of fawn-colored cloth are trimmed in curves with bands of Alaska sable. The upper band outlines a short bodice in front, while the lower band is placed near the bottom of the dress and follows parallel with the other. The wrap is also trimmed in front with an eccentric pattern of gold braid. The most elaborate coats are long enough to reach within ten or twelve inches of the foot of the skirt. They are made of rich, heavy velvet, and are trimmed with full ruches of ostrich plumes in black on black wraps, and in shades to match the velvet when a dark cloth color is chosen. There are also long coats of brocaded velvet in the fine brocades in which the pattern is sunk in the pile of the velvet and has the effect of embroidery. A dark, olive-green velvet, brocaded in this way with tiny June rosebuds in natural tints, was made as a coat and finished with full ruches of dark green ostrich feathers which were touched with a pink iridescence.

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Doubtful.—She—Jack, how am I to know that you are telling the truth when you say you love me? He—Why, all the rest of the girls believe me.—(Fun.